

WITH  
UNITED  
ARTISTS



# AROUND THE WORLD

AMBASSADOR  
HOTEL

LOS ANGELES

JUNE 30 - JULY 2

1 9 3 6

1936-37 IS U.A.'S GREATEST YEAR  
57 FEATURES  
18 DISNEYS

## SELZNICK INTERNATIONAL

1. THE GARDEN OF ALLAH
2. TOM SAWYER
3. THE MAN WITH A YOUNG WIFE
4. RONALD COLMAN PRODUCTION
5. IT HAPPENED IN HOLLYWOOD
6. UNTITLED PRODUCTION

## PICKFORD-LASKY

1. THE GAY DESPERADO

## WALTER-WANGER

1. THREE TIMES LOSER
2. WUTHERING HEIGHTS
3. HISTORY IS MADE AT NIGHT
4. VOGUES OF 1937
5. A WOMAN SINGS ONCE
6. ARABIAN NIGHTS
7. AFRICAN INTRIGUE

## RELIANCE PICTURES

1. LAST OF MOHICANS

## ELISABETH BERGNER PRODUCTIONS

1. RED LIPS

## CRITERION FILMS

1. ACCUSED
2. HIGH TREASON
3. CRIME OVER LONDON
4. SECRET COURIER

## SAMUEL GOLDWYN

1. DODSWORTH
2. COME AND GET IT
3. WOMEN CAN BE WRONG
4. PONY BOY
5. IN LOVE AND WAR
6. SHAKE HANDS WITH MURDER
7. UNTITLED PRODUCTION

## BRITISH CINE-ALLIANCE

1. LIFE OF EDMUND KEAN

## TRAFALGAR FILMS

1. PAGLIACCI

## VICTOR SAVILLE

1. GORDON OF KHARTOUM

## CAPITOL FILMS

1. LOVE IN EXILE
2. MARRIAGE OF CONRARD
3. MADEMOISELLE DOCTEUR
4. LOVE FROM A STRANGER

## HISPANIA ORBIS FILM

1. USTED TIENE OJOS
- DE MUJER FATAL

## LONDON FILMS

1. MAN WHO COULD WORK MIRACLES
2. REMBRANDT
3. ELEPHANT BOY
4. I. CLAUDIUS
5. DIVORCE OF LADY X
6. KNIGHT WITHOUT ARMOR
7. BICYCLE BUILT FOR TWO
8. QUEEN ELIZABETH
9. TROOPSHIP
10. DARK JOURNEY

## JAMES FITZPATRICK FEATURES

1. DAVID LIVINGSTONE
2. THE PRIVATE LIFE OF SHAKESPEARE
3. AULD LANG SYNE
4. GANGWAY
5. THE BELLS OF ST. MARY'S
6. ALL THE WORLD'S A STAGE
7. THE LOVE DREAM
8. THOMAS MOORE OF IRELAND
9. VELVET FINGERS
10. THE TILLER GIRLS
11. JOHN HALIFAX, GENTLEMAN
12. THE CAPTAIN'S TABLE

## DISNEY CARTOONS

- 18 MICKEY MOUSE AND SILLY S' PHONY PRODUCTIONS

RESPONDING TO A WORLD-WIDE DEMAND FROM EXHIBITORS AND THE PUBLIC FOR QUALITY PRODUCT, IS INTERNATIONALLY FAMOUS PRODUCERS WILL CONTRIBUTE FIFTY-SEVEN FEATURE PICTURES AND EIGHTEEN SHORT SUBJECTS AT A TOTAL COST OF \$35,000,000 TO THE RELEASE SCHEDULE OF UNITED ARTISTS DURING THE COMING SEASON. THIS IS NOT ONLY THE BIGGEST SCHEDULE IN THE HISTORY OF UNITED ARTISTS BUT THE TOTAL PRODUCTION EXPENDITURE REPRESENTS A NEW ALL-TIME HIGH FOR ANY COMPANY IN THE INDUSTRY. DESPITE THE QUANTITY OF PRODUCT EVERY ONE OF THESE PICTURES WILL BE PRODUCED ON AN INDIVIDUAL AND NOT ON A MASS PRODUCTION BASIS. NO WONDER THE INDUSTRY AGREES . . .

YOU CAN'T HAVE QUALITY WITHOUT U.A.

SPECIAL CONVENTION NUMBER



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## A CHRONOLOGICAL CLOSEUP OF THE CONVENTION

Promptly at 9:30 Tuesday morning, June 30, in an opening address that was as notable for its straightforward sincerity as it was free from phony heroics, George J. Schaefer, vice-president of United Artists in charge of domestic distribution, welcomed the 75 members of our organization, who had come from all parts of the United States and Canada, and at least two foreign countries, to attend the company's annual sales convention at the Ambassador Hotel, Los Angeles, for three days, June 30, July 1 and July 2.

The foreign delegation included Arthur W. Kelly, vice-president in charge of foreign distribution; Murray Silverstone, managing director in England and the Continent; Alexander Krisel, distributor-representative in China; and Samuel Cohen, foreign publicity director.

As a prelude to the business of the convention, Mr. Schaefer, with characteristic thoughtfulness, called upon those present to rise for a minute of silent tribute to the memory of Nathan Burkan who, as a member of the Executive Committee, had rendered invaluable service to our company until his untimely death a few months ago.

He then introduced the Home Office executives who were sitting with him on the dais - Messrs. Kelly, Buckley, Gold, Lazarus and Raftery - and the tremendous ovation accorded Mr. Kelly spoke eloquently of the high regard in which the domestic sales force holds the foreign chief.

Before outlining the impressive program and ambitious plans which justify the prediction that 1936-37 will be United Artists' greatest year, Mr. Schaefer discussed some of the basic principles of salesmanship as they apply to a distributing organization such as ours. Stressing the need for loyalty, enthusiasm and friendship within the company, he made it clear that politics were out and merit would be the sole basis for promotion. He pointed out the great responsibility that rests on the sales force - the vital importance of keeping faith with the producers who were making heavy commitments and terrific investments for years to come solely on the confidence they have in the distribution department, both domestic and foreign.

Continuing, Mr. Schaefer said he realized that the policy of block booking prevalent in the industry presented a serious problem to our salesmen but that it was a barrier that should be hurdled at the beginning of the selling season and not after our competitors had tied up the exhibitors' playing time. "Every exhibitor has a definite number of playdates, and once these are contracted for, we are out of luck. No matter how badly the exhibitor may want our product, it is simply impossible for him to love us in December as he did in May."

Mr. Schaefer further warned against the slow liquidation of product. The public, he pointed out, is picture-wise - films don't improve with age like whiskey - and the time to cash in big is when the public interest in a picture is at its height as a result of the



carefully built up enthusiasm via publicity and advertising. Mr. Schaefer rounded out his morning talk with the striking declaration, "We must think our way out, and not kick our way out!"

Other speakers at the early Tuesday session, who were listened to with close attention, were Harry Gold, assistant to Mr. Schaefer; James Mulvey, eastern representative for Samuel Goldwyn; Harry Buckley, vice-president; and Edward Raftery of O'Brien, Driscoll and Raftery, the law firm that handles our company's legal business.

It came as a shock to the assembled delegates to hear for the first time from the lips of Mr. Mulvey how desperately ill Mr. Goldwyn had been - how for months the producer had endured bodily agony that would have made most men pray for death - how he had courageously submitted not to one operation but to three!

The deafening applause which greeted Mr. Mulvey's announcement that Mr. Goldwyn was now well on the high-road to recovery was something more than just a spontaneous tribute to a man with a fighting heart. It was also a sincere and admiring salute to a producer whose sense of responsibility to United Artists was so great that during the darkest days of his illness his primary concern was not for himself but for his next season's lineup. He knew the sales force was definitely counting on that product, and he was insistent there be no delay in putting the pictures in production. At Mr. Schaefer's suggestion, a wire was sent to Mr. Goldwyn in New York wishing him a complete and speedy recovery and pledging him the whole-hearted support of the distribution department.

Mr. Buckley spoke on the physical operation of the exchanges, pointing out that a branch manager must be a capable administrator as well as a fine salesman. He stressed the importance of good house-keeping as a guard against fire hazards, and suggested that each office make it a practice to set aside one day in the month for a thorough check-up and housecleaning.

Mr. Buckley also discussed the necessity of keeping prints in good condition to maintain exhibitor good will. A picture, after all, is only a print, he emphasized, and nothing makes an exhibitor so mad as getting a bad print. The intelligent booking of prints to avoid needless ordering of new ones was another point he hammered home. On the subject of accessories, Mr. Buckley made a stirring plea for greater selling effort, arguing that the proper sale of advertising material was next in importance to the actual sale of the film. 10% of flat rentals in small towns, and 5% in big cities should be the accessories goal, Mr. Buckley stated.

He concluded his common-sense talk with this appeal: "Regard your branch as your own business. Remember that the physical appearance of your place has a mighty psychological effect on the people that come in to do business with you as well as on your own employees. We don't expect you to be niggardly, but at the same time we don't want you to be wasteful."

The meeting adjourned for lunch after Mr. Schaefer addressed a special word of welcome to Roy Disney, who dropped in to say hello, and read a number of congratulatory telegrams from Alexander Korda



and Steve Pallos of London Films, Harry Goetz of Reliance Pictures, Martin Quigley, tradepaper publisher, and many theatre circuit operators.

The session in the afternoon got underway with the introduction of Merritt Hulburd, production aide to Samuel Goldwyn, who proceeded to give a masterly analysis of the stories that Goldwyn had lined up for the coming season. By the time he finished, every man in the room was convinced that the Goldwyn pictures would be among the greatest attractions on our program or any other company's program!

We had the feeling as we listened to Mr. Hulburd that if the exhibitors in the United States and Canada had heard his persuasive and fascinating exposition, it would have been a cinch to obtain 100% representation for the Goldwyn product. That's how good Mr. Hulburd was! And the hearty round of applause he received at the end showed that the delegates recognized and appreciated a grand selling talk!

Then came one of the dramatic moments of the convention. Mr. Schaefer introduced David O. Selznick. The drama lay in the fact that the sales executive had started his career in the picture business as secretary to David's father, Lewis J. Selznick, pioneer motion picture producer, and years later - in 1915 to be exact - had started David on his film career by giving the boy a job in the accessories department, and had watched him progress from that humble position to that of a full-fledged producer in 1931. Little wonder that Mr. Schaefer presented David Selznick to the assemblage as "a true son of his father!"

It is difficult to set down in cold type the powerful impression Mr. Selznick made on his audience. He spoke for almost an hour, in a quiet, conversational tone. It was one of the frankest, most sincere and human talks we have ever had the privilege of listening to. That David Selznick is proud of his father, proud of his film heritage, determined to safeguard and preserve the name of Selznick in the industry as a symbol of the very highest quality standards in film production was obvious to every man in the room. He said that out of respect to the memory of his father, he had named his older son, now three years old, Lewis Jeffrey, and that he would train him in the film business, so that there would be another Lewis J. Selznick, years from now, to carry on the traditions and standards associated with that name.

Even if we didn't know that David Selznick possesses the courage and confidence, the driving energy and production brains that have made him one of the outstanding producers in Hollywood, we would still bet our last dollar that any man with such tremendous pride in his name would never make anything but the ultimate in screen entertainment! It should be easy for you now to understand why David Selznick spent two million dollars on "The Garden of Allah." He doesn't make pictures on a budget - money to him is simply a means to an end - to make pictures worthy of the name of Selznick!

Never one to pull his punches, an outspoken critic of the "quickie" production methods adopted even by some of his distinguished contemporaries on the West Coast, David Selznick is, nonetheless, a man who believes in giving credit where credit is due. He lauded Samuel



Goldwyn as one of the three top-notch producers in Hollywood, and congratulated United Artists on acquiring as a producer Walter Wanger, whom he hailed as the greatest discoverer and developer of talent in the industry.

Of his own future product, Mr. Selznick spoke with equal candor. He didn't want to be bound by any hard-and-fast announcements. He hoped to make half a dozen pictures, but was unable to give at this time definite story, cast, and directorial details on each one. Of one thing the sales force could be absolutely sure. He would never make a picture unless he was convinced in his own mind that it had a showmanship idea to start with. Showmanship - that was the keynote of every production that would have the name of Selznick attached to it. All in all, it was the kind of straight-from-the-shoulder talk that appeals to a hard-boiled bunch of salesmen. As David O. Selznick left the dais and walked out of the convention hall, the men rose as one to cheer and applaud an uncompromising producer - a democratic gentleman - and a true son of his father!

Thus ended the first day of a memorable convention!

Wednesday morning (July 1), Mr. Schaefer put the delegates in a pleasant frame of mind by reading a number of congratulatory telegrams from prominent exhibitors, and then swung into an enthusiastic recital of the achievements of the foreign department and what the foreign market has meant to the United Artists Corporation. Even from where we sat, we could see Arthur Kelly and Murray Silverstone blushing for sheer modesty as the domestic sales chief expatiated on the contribution of the foreign sales force.

Without mincing words, Mr. Schaefer told the men that if it hadn't been for the foreign department, our company would have been wound up long ago. It surely must have amazed the delegates to learn that between fifty and sixty per cent of U. A.'s total revenue comes from the foreign field, the major part of it from England. And they lent an attentive ear when Mr. Schaefer emphasized the need for reciprocity, and urged them to recognize their responsibility to the Alexander Korda productions, that were now coming to them from the new Denham Studios in London, the equal in up-to-date equipment and technical resources of any of the Hollywood production plants.

It was a magnificent tribute to the foreign department - justly deserved and convincingly expressed - and Mr. Schaefer topped it off by calling on Mr. Kelly, after eulogizing him for his loyal devotion to the company's interests, when he stepped into the breach a few months ago and temporarily assumed the heavy burden of domestic sales chief in addition to his arduous duties as foreign head.

At the risk of being criticized as biased and partisan, we cannot help mentioning that the welcome Mr. Kelly received when he stood up to address the delegates set a new high-water mark in fervent enthusiasm. Honestly, the men nearly raised the roof with their cheers and applause!

The foreign leader, obviously affected by the warm reception, smilingly acknowledged the plaudits, praised the men for their splendid cooperation during the emergency period, thanked them for the sterling silver tea service they had presented him a while back, and then



"We must face the fact that although Hollywood still continues to dominate in the world market, it no longer has a monopoly on good product. Good product today means international product. And with the improved production facilities they now have abroad, particularly in England, it is just as easy for Korda to make international pictures in London as it is for Goldwyn or Selznick to make them in Hollywood.

"You do Korda a terrible injustice when you label his pictures 'foreign.' They are no more foreign than the Goldwyn or Selznick films are American. All our pictures are international pictures, aimed at the international market, produced in international studios, some of which are in Hollywood and others in London. Only by becoming international-minded, only by giving the Korda pictures the same whole-hearted support that you give our other producers will you be doing a 100% job and discharging your full responsibility to United Artists - the foremost international company in the industry!"

Then Mr. Kelly sat down - and bedlam broke loose again as the delegates roared their appreciation. The consensus of opinion was summed up by the branch manager sitting on our left. Referring both to the speech and to the difficulties of operating in the foreign market that Mr. Kelly had mentioned, the manager leaned over and whispered to us: "He sure put it over - and we think we got troubles!"

When the excitement had died down, Mr. Schaefer began the herculean task of presenting, describing and analyzing the new lineup of product, and outlining next season's sales policies. For the rest of the morning - almost four solid hours - he held the rapt interest and close attention of the entire assemblage, running the whole gamut of production and distribution.

In brilliant style, he detailed the plans, hopes, ambitions, manpower and financial investments of the individual producing units; assayed the story, star, production values and showmanship possibilities of each picture; emphasized the selling arguments; analyzed the competitive situation; and wound up his thrilling recital with the unequivocal statement "that in all the years I have been in this business, I have never handled such a diversified lineup of grade-A product; and speaking as a newcomer to this company - as one who until a few months ago was on the other side - I tell you frankly that every one of these pictures on any other company's program would be considered an outstanding special and would be sold at the very highest possible terms!"

You can imagine the frenzied enthusiasm and terrific applause that statement provoked! It was truly the high point of the convention - a stirring climax to the morning's session!

Immediately after lunch, the conventioners assembled at the Ambassador Theatre (located in the hotel) where they witnessed special trailers on "The Garden of Allah," "The Last of the Mohicans," "The Man Who Could Work Miracles" and "The Gay Desperado," which proved beyond all shadow of doubt the big calibre and entertainment value



of this film quartet.

Following this screen interlude, the business session was resumed, with a notable group of production personalities on hand to welcome and address the delegates. The first of these was Jesse L. Lasky, who discussed the box office potentialities of "The Gay Desperado," and frankly explained why the Pickford-Lasky company was suspending production activities temporarily.

Leo Carrillo followed Mr. Lasky with a serio-comic talk that alternately had the delegates applauding his keen understanding of exhibitor psychology and obvious box office-mindedness, and then again roaring with laughter at his funny stories told in his inimitable dialect.

The next speaker had to wait fully five minutes before the assemblage quieted down sufficiently for her to be heard. What a demonstration the men unloosed when Mr. Schaefer introduced Mary Pickford! With that characteristic charm and graciousness of manner that won her the affectionate sobriquet of "America's Sweetheart," Miss Pickford welcomed the delegates on behalf of the owner-producers; paid warm tribute to her production-partner, Mr. Lasky; thanked the sales force for the loyal support it had given the company during its many trials and tribulations; summed up her philosophy of life in the sentence, "It isn't the falling down that counts - it's the staying down!"; and presented the men with a potent selling argument when she concluded with this shrewd analysis of the new lineup: "Just remember, boys, that our stars, directors and writers are spread over thirty pictures instead of sixty, so it's not watered stock that we are offering to exhibitors, but real cream!" (Note: in the United States, we are releasing approximately 30 pictures next season.)

No wonder Mary Pickford has retained her place at the top of this business, despite the revolutionary changes that have taken place in the industry! She represents an unbeatable combination of personality and brains. And any company fortunate enough to have that kind of manpower (or should we say womanpower?) in its ranks is never going to be anything but a leader! As Miss Pickford herself so aptly put it, "United Artists is the 'Tiffany' of the industry!"

The next attraction on this Wednesday matinee show was a man who knows more about Charlie Chaplin's business than Chaplin himself - Alfred Reeves, who has been associated with the comedian as his general manager for more than a quarter of a century.

Mr. Reeves lived up to the Chaplin tradition - he didn't talk - merely took a bow; and then the chairman called on our own Murray Silverstone, who acquitted himself with distinction with a few pointed remarks on the real meaning and importance of Conventions. As evidence of what it means to be associated with United Artists, Mr. Silverstone read a personal letter from Elizabeth Bergner, in which this great artist expressed her pleasure at being once again identified with our company.

At this point, Mr. Schaefer's eagle eye singled out an unexpected



visitor who had slipped in unnoticed and was quietly watching the proceedings from the rear of the room. Reluctantly, the visitor was persuaded to come up to the dais, and as he marched down the aisle, the delegates jumped to their feet to hail the screen's most modest genius - Walt Disney!

The drama of the moment was not lost on the chairman, and he proceeded to make the most of it. Earlier in the day when he had reviewed the new lineup, Mr. Schaefer had paid his respects to the Disney product; pointing out what it had meant to U.A.; expressing the genuine regret we all felt at losing the Mickey Mouse and Silly Symphony films to a competitor; stressing the necessity for maintaining the price level of the shorts during the balance of our contract; and urging the men to go out and make Mickey's 8th Birthday Anniversary in September the occasion for the grandest celebration and most intensive sales drive in the history of our company.

Now, with Walt present but pleading he was no speaker, Mr. Schaefer took advantage of the opportunity to call on his brother, Roy Disney. It was a tough spot for Roy, but he won his listeners with his sincerity and frankness. There was genuine emotion in his voice when he said: "You men will never know how difficult it was for my brother and myself to decide to break away from United Artists. We are grateful to you for the wonderful job you have done for us. Only extreme financial necessity - the natural desire to protect what we have so long and so hard worked to build up - forced us to take this step. Walt is an artist - he knows nothing about money matters, and he cares less. All he's interested in is making better and still better pictures. Our costs kept mounting and mounting.

"We have reached a point when we can no longer finance ourselves, and since under the United Artists set-up it is impossible for the company to finance its producers, we had to make arrangements elsewhere. But I want you to believe me when I say that my hardest job was convincing Walt that we had no other alternative. At the very last minute, he balked at signing the RKO contract. He just held the pen in his hand and kept repeating, 'I can't do it, Roy, I can't sign it.' And when he finally did sign, he refused to attend the party that had been arranged for the occasion. 'I have nothing to celebrate,' he said, and I could see there were tears in his eyes."

Suddenly turning to his brother, Roy asked him to say a few words. Slowly Walt stood up and looked out at the faces turned expectantly in his direction. Then he said very quietly: "There isn't anything I can add to what Roy has told you. Anyway, three years isn't very long." And with that, he sat down. It took but a second for the significance of his statement to sink in; then, as the delegates realized what he meant - that he hoped at the expiration of his new three-year-contract to be in a position to return to United Artists - a storm of applause echoed and reechoed throughout the convention hall.

Following this climactic moment, Mr. Schaefer called on Abraham Lehr, vice-president of the Goldwyn organization, who read a telegram from the producer in which he gratefully acknowledged the good wishes of the convention; praised the sales force for its past accomplishments;



and expressed his firm conviction that the new lineup of product would reinforce United Artists' leadership in the industry.

The final spot on the afternoon's program was occupied by Monroe Greenthal, domestic director of advertising and publicity, who ably outlined the comprehensive campaigns, embracing every avenue of advertising, publicity and exploitation, that would be used to merchandise our coming attractions. He pointed to the 39-day-free-trip-to-Egypt contest in conjunction with "Garden of Allah"; the tieup with Montgomery Ward on "Love Under Fire" in which this powerful mail-order concern will plug the picture with cooperative ads in 650 cities, as well as in its nationally distributed catalogue; and the advance exploitation-lecture tour on behalf of "The Last of the Mohicans," as examples of the nationwide promotion each picture would get, to help exhibitors make more money on our product.

Furthermore, Mr. Greenthal indicated that with the support of the producers, who had all greatly increased their advertising budgets, the Home Office advertising and publicity department would be able to widen its sphere of influence and service during the coming season, permitting greater concentration on individual pictures and closer cooperation with the various exchanges.

In rounding out this chronological recital, no more fitting message could be written than the final one given to the delegates by Mr. Schaefer. He summed up Wednesday night, after announcing that all of Thursday would be devoted to private meetings with the individual branch and district managers. And this is what he told them:

"I want you to sell hard, but clean. Remember we need the exhibitor's good will. And in that connection, you must do everything in your power to keep the independent exhibitor in business. Along with intelligent selling, there must be extra care and judgment used in handling of contracts and bookings and particularly operating costs, since every dollar saved equals two earned. We have never had so many productions definitely set - you can now sell each producer's pictures on one contract - and the time to sell them is at the beginning of the season and not the end.

"I expect you men to devote all your time and energies to your jobs. And I also expect you to train and develop the manpower in your exchanges, because I am a firm believer in promoting from the ranks - it's the only way to build up morale in an organization. And finally, I expect you to maintain at all times the high standards, ethics, and cordial relationships that have earned for United Artists the high regard and respect of every one in this industry."

P.S. This reportorial account would be incomplete if we failed to mention the two social interludes which lightened the serious business of the convention. The first was the annual Actors' Fund Benefit show, held in the huge Pan Pacific Auditorium, Hollywood, on Wednesday evening, which the delegates attended in a body. The second was the cocktail party given by Miss Pickford at her famous "Pickfair" estate on Thursday afternoon. The informal gaiety of this occasion was enlivened by the presence of the Disney cartoonists



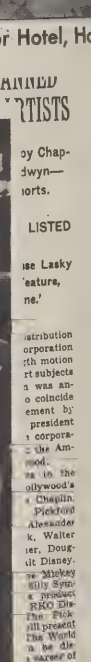
band, whose rendition of the classics was as bizarre as their colorful costumes, and the personal appearance of Donald Duck and Clara Cluck, who entertained the crowd with their delightful imitations.

We would also be derelict in our duty as a reporter if we neglected to tell you that every delegate received a handsome lapel watch with his name inscribed on the back from Samuel Goldwyn - all kinds of Mickey Mouse and Donald Duck toys and merchandise from the Disneys - useful leather-covered pads from Donohue & Coe (U.A.'s advertising agency) - and autographed photographs from Merle Oberon, Nino Martini, Ida Lupino and Leo Carrillo.

The End.



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15 PRODUCERS TO SPEND 35 MILLION DOLLARS ON 57 FEATURES  
AND 18 SHORTS FOR RELEASE BY UNITED ARTISTS IN 1936-37

Responding to a world-wide demand from exhibitors and the public for quality product, 15 internationally famous producers will contribute 57 feature pictures and 18 short subjects at a total cost of thirty-five million dollars to the release schedule of United Artists during the 1936-37 season.

This is not only the biggest schedule in the history of United Artists, but the total production expenditure represents a new all-time high for any company in the industry. Despite the quantity of product, every one of these pictures will be produced on an individual and not on a mass production basis, thus upholding the traditionally high quality standards of the U.A. organization.

The lineup of 57 will be produced as follows: Samuel Goldwyn 7; Selznick International 6; London Films 10; Walter Wanger 7; Pickford-Lasky 1; Reliance 1; Criterion 4; Elizabeth Bergner 1; Capitol 4; Trafalgar 1; Pall Mall 1; Victor Saville 1; British Cine-Alliance 1; Fitzpatrick 12. Walt Disney completes the roster of producers with his annual production of 18 Mickey Mouse and Silly Symphony shorts.

Samuel Goldwyn enters the new film season with the most ambitious schedule of his career. The first production on his list is "Dodsworth," based on the novel by Sinclair Lewis and the stage play by Sidney Howard, who also adapted the work for the screen. Walter Huston, who played the title role in the stage play for more than two years, will also be seen in the film with Ruth Chatterton, Paul Lukas, Mary Astor and David Niven. William Wyler, who will be remembered for his direction of last season's Goldwyn success, "These Three," is the director of "Dodsworth."

This will be followed by the screen play of Edna Ferber's popular novel, "Come and Get It," with the leading roles played by Edward Arnold, Joel McCrea, Frances Farmer, Mady Christians, Walter Brennan, Mary Nash, Andrea Leeds and Francis X. Shields. Howard Hawks is the director, and the film adaptation is by Jane Murnin and Jules Furthman.

Merle Oberon will be seen as the star of "Love Under Fire," John Balderston's story of Ireland's fight for freedom and the romance of an Irish patriot and an English lady. Brian Aherne will have the leading masculine role, and the supporting cast includes David Niven, Jerome Cowan and Henry Stephenson. Henry C. Potter, noted Broadway producer, makes his directorial debut with this production, which was adapted by Rose Franken.

"Shake Hands With Murder," a timely story by Joseph F. Dineen, prominent newspaperman, goes into production shortly. Kubec Glasmon and Martin Mooney have adapted the story for the screen.

Miriam Hopkins will be starred by Goldwyn in "Women Can Be Wrong," an original story by those two successful Broadway playwrights, Sam and Bella Spewack. Arthur Kober is adapting it. Miss Hopkins will



also appear in another production, as yet untitled. The final picture on the Goldwyn program will be a big special which may be made in technicolor.

David O. Selznick, president of Selznick International, will be represented on the United Artists schedule by six major productions. The first to be released will be "The Garden of Allah," the screen play of the famous Robert Hichens story produced entirely in technicolor. Marlene Dietrich and Charles Boyer are co-starred in the film, and the supporting cast is studded with such distinguished names as Basil Rathbone, Joseph Schildkraut, C. Aubrey Smith and Tilly Losch. Richard Boleslawski is the director.

This will be followed by the production of Mark Twain's classic of American literature, "Tom Sawyer," which John V. A. Weaver adapted. William Wellman will direct. The third Selznick production is "The Man With a Young Wife" in which Edward Arnold will head a notable cast. Oliver H. P. Garrett is the author of the story.

Another in the Selznick lineup will be an elaborate production in technicolor, tentatively titled "It Happened in Hollywood" written by William Wellman and Robert Carson, which will give an inside picture of life at the movie capital. Merle Oberon will head an all-star cast in this one. Of the remaining Selznick pictures, one will provide a starring vehicle for Ronald Colman; the other is as yet without a name or a cast.

From the new Denham Studios of Alexander Korda in London will come these ten London Films productions: "Rembrandt," starring Charles Laughton in the title role, with Gertrude Lawrence and Elsa Lanchester in prominent supporting parts. The script is by Carl Zuckmayer and Lajos Biro, and Korda himself is personally directing the picture.

H. G. Wells will be represented on the Korda schedule with an original story called "The Man Who Could Work Miracles," starring Roland Young. "Knight Without Armor," a story by James Hilton, which Frances Marion has adapted for the screen, will co-star Marlene Dietrich and Robert Donat. "I, Claudius," based on the novel by Robert Graves, will have Charles Laughton and Merle Oberon in the principal roles. And Miss Oberon will have the stellar part in another picture entitled "The Divorce of Lady X."

A Rudyard Kipling story will form the basis for the elaborate London Films production which Robert Flaherty is making in India, "Elephant Boy." "Fire Over England," a tale of Elizabethan England, with Flora Robson as Queen Elizabeth, and with Laurence Olivier, Raymond Massey, Leslie Banks and Vivian Leigh in the supporting cast, is another film in the making, with William K. Howard at the directorial helm. The screen play by Clemence Dane and Sergei Nolbandov is based on an original story by A. E. W. Mason.

The schedule will be completed by "Dark Journey," which Victor Saville will direct with Conrad Veidt; "Troopship" to be directed by Walter Ford; and an untitled production to be made by Rene Clair, who directed last year's success, "The Ghost Goes West."

Walter Wanger, most recent of the independent producers to march under the banner of United Artists, will contribute seven pictures



which will include the following:

"Three Time Loser," with Sylvia Sidney, Henry Fonda and Spencer Tracy in the leading roles, to be directed by Fritz Lang from the script by Gene Towne and Graham Baker. "History Is Made at Night" will co-star Charles Boyer and Madeleine Carroll and will be directed by Frank Borzage. This story is also from that talented writing duo, Towne and Baker. Then will follow "Vogues of 1937," a behind-the-scenes story of the world of fashion.

One of Wanger's most spectacular productions will be "Arabian Nights" to be filmed in technicolor with Charles Boyer, Sylvia Sidney, Henry Fonda and Madeleine Carroll in the leading roles. Harold Lamb is already at work on the screen play. Another film to be produced on a lavish scale is Emily Bronte's "Wuthering Heights." Ben Hecht and Charles MacArthur have already completed the adaptation of this classic, and Anatol Litvak will direct, with Sylvia Sidney and Charles Boyer assigned to the principal roles. "African Intrigue" from the novel by Alfred Batson; and "A Woman Loves Once" complete the Wanger list.

From the studios of Mary Pickford and Jesse L. Lasky will come "The Gay Desperado", a romance of Mexico in which Nino Martini, Ida Lupino and Leo Carrillo play the principal roles. Rouben Mamoulian directed it.

James Fenimore Cooper's classic of American literature, "The Last of the Mohicans," will be Reliance Pictures' contribution to the U. A. schedule. Directed by George B. Seitz, the cast includes Randolph Scott, Binnie Barnes, Heather Angel, Henry Wilcoxon, Bruce Cabot, Robert Barrat, Phillip Reed and Hugh Buckler.

Criterion Films, of which Douglas Fairbanks, Jr. and Marcel Hellman are co-producers, will start their program of four pictures with "Accused," starring young Fairbanks and Dolores del Rio under the direction of Thornton Freeland. "High Treason," an original story by Adela Rogers St. John and Richard Fisher, will also have the junior Fairbanks as the star. Tay Garnett will direct the film, for which John Balderston has written the screenplay. The other two in the Criterion lineup are "Crime Over London" and "Secret Courier."

Elizabeth Bergner will be presented by Max Schach as the star of the first production of a new organization which will release through United Artists. The film, tentatively titled "Red Lips," will be directed by Paul Czinner.

The four Capitol Film productions include "Marriage of Corbal," based on the Rafael Sabatini novel, starring Nils Asther and Noah Beery. "Love in Exile" has Clive Brook, Helen Vinson and Mary Carlisle in the principal roles. It was directed by Alfred L. Werker, who made "Rothschild." Dita Parlo is the star of "Mademoiselle Docteur," for which Marcel Achard wrote the adaptation. And Ann Harding has the stellar role in "Love From a Stranger," which Rowland V. Lee will direct. Basil Rathbone has the leading male part in the production.

Trafalgar Films will contribute one production based on Leoncavallo's musical-dramatic masterpiece, "Pagliacci," starring the world-famous tenor, Richard Tauber, with a strong supporting cast headed by



Steffi Duna, under the direction of Karl Grune. This picture may be made in color, using a special British color process.

Ignace Paderewski, internationally known pianist, will have the stellar role in Pall Mall's production called "Moonlight Sonata." Lothar Mendes will direct the film which is based on an original story by Hans Rameau. The distinguished actress, Marie Tempest, plays an important part in the picture.

The one picture to be made by Victor Saville Productions will be "Gordon of Khartoum," from a story by Charles G. Gordon, popularly known as "Chinese" Gordon, one of England's most picturesque military leaders. Laird Doyle is doing the adaptation, and Victor Saville will direct it himself.

"The Life of Edmund Kean," England's famous actor, will be the contribution of British Cine-Alliance to the U.A. program. The story is based on Carl Zuckmayer's novel, "Stroller's Fate."

James A. Fitzpatrick will make a series of twelve feature pictures for United Artists release. The first of these already in production is "David Livingstone," based on the life story of the noted African explorer. Percy Marmont portrays the title role in the film, which Mr. Fitzpatrick is personally directing.

The other subjects include "The Private Life of Shakespeare"; "Auld Lang Syne," a story of Robert Burns of Scotland; "Bells of St. Mary's," a Cornish fishing story; "The Rose of Tralee," with Ireland as the setting; "The Love Dream," dealing with the life of Franz Liszt; "Velvet Fingers," a Chopin story; "The Tiller Girls"; "John Halifax, Gentleman"; "The Captain's Table," a sea story; "Gangway"; and "All the World's a Stage."

Rounding out the impressive United Artists lineup are the 18 Mickey Mouse and Silly Symphony films, all produced in full technicolor by Walt Disney.

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#### Important Note:

The above product announcement story, which should be given the widest possible publicity in your territories via the trade and newspapers, contains the latest data on our new lineup, based on information furnished us by our independent producers up to August 15. In Spanish-speaking countries, you should include the one Hispania Orbis Film, "Usted Tiene Ojos de Mujer Fatal," with Hilda Moreno and Ramon de Sentmenat, from the story by Jardiel Poncela.



DR. A. H. GIANNINI ELECTED

PRESIDENT OF UNITED ARTISTS

Dr. A. H. Giannini, long identified with banking interests in California and New York, was unanimously elected president and chairman of the board of United Artists Corporation on July 8. The owner-producers of the company who participated in his election were Mary Pickford, Charles Chaplin, Douglas Fairbanks, Samuel Goldwyn and the representative of Alexander Korda, Murray Silverstone. Dr. Giannini announced that he would remain a director of the Bank of America, but would retire from his position as chairman of the bank's general executive committee.

Born in San Francisco, in 1874, Dr. Giannini was graduated from the University of California medical school in 1896. He practiced medicine in San Francisco, served as a surgeon in the Spanish-American War, then moved his practice to New York. From medicine he entered the banking field, where he attained prominence, chiefly being identified with the Bowery and East River National Bank. Then the financier became associated with the Bank of America, founded by his brother, A. P. Giannini, and in recent years has become a pivotal figure in the affairs of that wide-flung banking institution. Returning to the coast in 1932, he became the chairman of the general executive committee of the Bank of America. Dr. Giannini lives in California with his wife and their son, Bernard.

That the motion picture industry in general and United Artists in particular are fortunate in having Dr. Giannini actively identified with the picture business is evidenced by the following tradepaper excerpts commenting on his election. The "Hollywood Reporter" said editorially:

"Goldwyn, Chaplin, Pickford, Fairbanks, and other U.A. interests certainly plucked a plum when they persuaded 'Doc' to move out of the banking business and really into the picture business. Of course, 'Doc' has been in pictures longer than most of us, and every day of that time he has added value to the business. United Artists is to be congratulated on securing Giannini. Theirs will be the greatest reward, but the whole industry will reap a benefit as a result of his finally moving into a business he so long supported, and that would not now be what it is without that support."

And the Motion Picture Daily pointed out in its news columns:

"Dr. Giannini, a friendly and greatly respected personality, for years has been one of the foremost figures of the industry. Never a seeker of publicity, he has steadfastly remained in the background. To the general public he is most widely known as one of the nation's leading bankers. For years a friend and adviser of the industry at large, he has often expressed himself as being 'interested' in the business, but his interest went far deeper than a casual attention, or financial opportunity. Throughout the industry it always has been an accepted fact that Dr. Giannini has the best interests of the business of the screen at heart, and that interest has received the real, if somewhat unspoken, appreciation of the industry."



EDITOR HAILS "GARDEN OF ALLAH"

AS SELZNICK'S TOP FILM EFFORT

W. R. Wilkerson, editor and publisher of "Hollywood Reporter", expressed his opinion on "The Garden of Allah" in his editorial column, "Trade Views" in the issue of June 25. Wilkerson's reputation as a shrewd judge of film merchandise and as an outspoken critic lends special emphasis and authority to his remarks on the Selznick picture. He wrote:

"For three years we have had an idea (and expressed it to several producers) that a good picture built around the idea of 'The Sheik' would do a landoffice business in theaters. We felt a big audience was waiting for one of those desert love pictures, with all the glamour and atmosphere that goes with it.

"Yesterday we were privileged to look at several uncut reels of 'The Garden of Allah,' and after the first shot had been projected we said to ourselves, 'Here it is, finally.' We believe that David Selznick will have one of the big winners of next year in this production, far greater than even he believes, for we still cling to the idea a tremendous audience is waiting for this type of picture, and with Marlene Dietrich and Charles Boyer heading the big cast the returns should be sensational.

"There is little doubt but what 'Allah' will be Selznick's topper of all his fine efforts. He has stuck \$2,000,000 into the production, photographed it entirely in Technicolor and, from what we saw yesterday, every penny that was spent has been well spent.

"Certainly it would be impossible to judge the value of a picture after looking at three or four uncut reels, but the fine quality displayed in what we saw, the great story values, the fine acting of a big name cast, and the best color we have ever seen is sufficient indication for us to pass on our opinion of a definite, solid, smack hit.

"One sequence we saw will stand out in our memory for many a day; it was a wedding caravan crossing the desert--from dawn to sundown. Aside from it being the best color we have seen, the composition of the shots, the long caravan, and the exquisite love scenes that are cut in from time to time, it packs more AUDIENCE APPEAL (for both men and women) than any equivalent sequence we have ever viewed.

"If there was ever a heart-break picture, from a producer's angle, 'Garden of Allah' will be ranked as the topper of that class, as there was one seemingly impossible burden after another that Selznick had to whip, but with the fold-up of its production Saturday, and from what we saw yesterday, the thing is in the bag."



## SELZNICK AWARDED LEAGUE OF NATIONS 1936

### GOLD MEDAL FOR "LITTLE LORD FAUNTLEROY"

David O. Selznick, president of Selznick International, has been notified by the motion picture division of the League of Nations that he has been awarded the 1936 gold medal for his production of "Little Lord Fauntleroy," which was released through United Artists. Special showings of the production will be sponsored by the League of Nations in Geneva, Paris and other European capitals. The award was decided by the unanimous vote of the 52 member nations of the C.I.D.A.L.C. (Comite International pour la Diffusion Artistique & Litteraire par la Cinematographe) the League's committee for the propagation of motion pictures. At the same time, the committee confirmed the award of an extraordinary distinction, a special gold medal to Charles Chaplin, "in honor of the greatest personality of the art of the cinema," which it announced a few months ago.

This is the second consecutive year that producers affiliated with United Artists have carried off the League honors. In 1935, the League awarded the regular gold medal to King Vidor for his production of "Our Daily Bread," and the special gold medal to Walt Disney for his Mickey Mouse and Silly Symphony productions.

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### SELZNICK OUTBIDS ALL PRODUCERS

#### FOR "GONE WITH THE WIND" NOVEL

David O. Selznick has announced the purchase of the screen rights to Margaret Mitchell's "Gone With the Wind," following a bidding contest into which nearly every producer in Hollywood entered. The story is laid in Georgia's red clay hills, and takes the Civil War as the background of its action. It is not a war story, but a tale of society torn by the war between the states and is climaxed by the dramatic period of reconstruction which followed. According to Macmillan, the publishers of "Gone With the Wind," the book, a first novel, has sold 300,000 copies in its first 4 weeks.

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### SELZNICK CREATES POST OF

#### HUMAN INTEREST EDITOR

A novel executive position has been created by David O. Selznick with the signing of Marshall Neilan, film director, producer and screen writer, as Human Interest Editor for the filmization of Mark Twain's "The Adventures of Tom Sawyer." It will be Neilan's assignment to see to it that the rich human characterizations in the Mark Twain classic suffer no change in the cinematic counterpart, and that nothing of the author's intentions escapes the screen. He will work in close cooperation with William H. Wright, production assistant to Selznick; William A. Wellman, the director, and John V. A. Weaver, who is writing the screen adaptation.



## SELZNICK INTERNATIONAL ABSORBS

### PIONEER FORMING GREATER COMPANY

Under the terms of a merger announced by John Hay Whitney, Selznick International has absorbed Pioneer Pictures, and all the resources of the latter company have been turned over to David O. Selznick. In his continuing capacity as president, Mr. Selznick will have complete charge of all production, and will direct the vastly expanded activities of the new major film company, with no change in the present personnel, save the addition of Merian C. Cooper as vice-president. Cooper, noted in the industry as the maker of "Four Feathers," "Grass," and "Chang," is scheduled to produce one or two important pictures annually, as well as assist Selznick in an administrative capacity. Films from the expanded organization are to be released through United Artists, all bearing the Selznick International trademark. The future program of the company, according to Mr. Whitney, who is chairman of the board, will be about evenly divided between technicolor and black and white.

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### NOTABLES DEDICATE BRONZE PLAQUE

#### TO AUTHOR OF "LAST OF MOHICANS"

A tablet dedicated to the memory of James Fenimore Cooper was recently unveiled at the New York high school named after the famous author, whose classic story, "The Last of the Mohicans," has just been produced by Reliance Pictures for release through United Artists. Prominent educators, authors and school children joined in honoring the memory of Cooper, whose name has been perpetuated through his romantic novels of Indian life. A special committee offered the bronze plaque bearing a portrait of the author and an inscription containing the outstanding features of his career. A group of talented pupils presented a tableau depicting several outstanding characters of Cooper's novels.

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### PICKFORD-LASKY TO SUSPEND TEMPORARILY

#### AFTER COMPLETING "THE GAY DESPERADO"

Following the completion of their second film, "The Gay Desperado," with Nino Martini, Ida Lupino and Leo Carrillo under the direction of Rouben Mamoulian, Pickford-Lasky Productions will temporarily suspend activities, it was announced by Mary Pickford and Jesse L. Lasky. Miss Pickford, who is one of the owners of United Artists and an executive in its affairs, has been occupied with the duties of her office, and she contemplates making an extended trip abroad in behalf of the company's interests. Jesse L. Lasky will maintain his headquarters at the United Artists studios in Hollywood, following his return from a vacation in Europe. He sailed for London in the Empress of Britain on August 1.



## BRITISH ARTIST MAKES LARGEST

### OIL PAINTING FOR "DODSWORTH"

The largest oil painting ever made, so far as available records disclose, is being used as a backing on the set of "Dodsworth" at the United Artists studios. It is the work of Arthur Sheppard, London-born artist, whose oils in the past have won international recognition. The backing for "Dodsworth" was executed by Sheppard on a special commission from Samuel Goldwyn, producer of the film. It is of the Swiss Alps, towering over the placid waters of Lake Geneva on a canvas 60 feet wide and 35 feet high. Not only is Sheppard's skill with a brush exquisitely demonstrated but the scene is entirely authentic as the artist lived in the locale while studying his profession.

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## RUTH CHATTERTON WEARS FORTUNE IN

### DIAMONDS IN "DODSWORTH" PICTURE

For her role in the Samuel Goldwyn production, "Dodsworth," Ruth Chatterton is wearing over a quarter of a million dollars' worth of real diamonds! This startling fact was revealed by chance when a jewelry-wise visitor at the United Artists studios noted the gleam of a ring under an arc light. Utter secrecy of the genuineness of the gems has been maintained for two reasons: first, the Lloyds' policy covering the picture prohibited publicity; second, some of the baubles are not Miss Chatterton's, but borrowed from friends for whom they could never be replaced. The prize of the collection is an enormous solitaire as big as the first joint of the star's finger valued at \$110,000. A dinner ring, with an inch-long slender oval of diamond is worth \$33,000. The other pieces, that bring the total to a king's ransom, are bracelets and pendants. During the entire time the jewelry has been worn before the cameras, Studio Chief of Police Frank Corey and one of his officers have been constantly on the set, and the guns strapped under their coats haven't been loaded with blanks. Printing of this won't violate the insurance policy, since the picture is now finished.

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## MERLE OBERON TO WEAR BRITISH

### TWEEDS IN GOLDWYN PRODUCTION

A shipment of specially woven tweeds, from original designs by Omar Kiam, Samuel Goldwyn's noted costume designer, is on its way from the famous Linton Mills at Cumberland, England, for the use of Merle Oberon in her forthcoming picture, "Love Under Fire." The film, dealing with a little known phase of the Irish rebellion, with scenes laid in both England and Ireland, will give Miss Oberon her first opportunity in American pictures to wear a large number of lavish gowns. In order to maintain absolute authenticity in materials for the garments, Kiam found it necessary to send abroad for the tweeds.



INTERNATIONAL ANNIVERSARY WEEK

TO MARK MICKEY'S 8TH BIRTHDAY

Mickey Mouse's 8th birthday celebration throughout the world has been officially announced for the week of September 25 to October 1, and it is confidently expected that the event will be observed internationally on a bigger and grander scale than any of his previous anniversaries.

In the United States, an intensive sales drive is already underway to roll up a record number of Disney playdates during the Mickey Mouse Anniversary Week. This drive is being backed by a comprehensive publicity-advertising-exploitation campaign, details of which will be sent to all foreign offices for adaptation in their territories.

With the knowledge and experience gained from past celebrations (and it is a matter of record that in the foreign market every Mickey birthday has topped the one that preceded it in box office results), there is every reason to look for a tremendous increase in Disney business the world over during the seven gala days of this 8th Anniversary Week. To exhibitors, it should be the occasion for the biggest Mickey Mouse exploitation of the year.

Our goal this year is 100% Disney representation in every theatre, large and small, so as to utilize every available Mickey Mouse and Silly Symphony print, both technicolor and black and white.

Book every theatre solid - either with an all-Disney revue of 7 or 8 films to take the place of a feature (this should be easy where double features are used), or with two or three subjects to augment the regular weekly program, or with a different Disney subject every day in addition to the regular bill.

Bear in mind that the object of this Mickey Mouse Birthday Celebration is to secure ADDITIONAL REVENUE. This additional revenue should come from REPEAT bookings - that is, from those subjects that have already been played in the town and the theatre. It serves no useful purpose to date in the new Disney subjects during this week - the exhibitor will play those anyway. What we want is a tremendous amount of EXTRA bookings on REPEAT Disney subjects.

The results of this Mickey Mouse Anniversary Week will be very carefully scrutinized by Home Office executives. The showing YOUR office makes will be analyzed and compared with the results achieved in other countries. So be sure that you make every possible effort to establish a new high - in bookings, in revenue and in exploitation.

Remember our goal - 100% representation in every theatre, in every city, in every territory!



## TWO U.A. PRODUCERS WILL SUBMIT

### ENTRIES IN VENICE FILM EXHIBIT

United Artists will be represented by the productions of two of its producers at the international Motion Picture Exhibit to be held in Venice, Italy, during August and September. The entries are the Selznick International production, "Little Lord Fauntleroy," co-starring Freddie Bartholomew and Dolores Costello Barrymore; and three Walt Disney shorts, "Mickey on Ice," "Three Orphan Kittens" and "Who Killed Cock Robin?"

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### "HENRY VIII" REBOOKED BY BIG THEATRE CIRCUITS

#### FIRST BRITISH PICTURE TO ACHIEVE SUCH HONOR

"The Private Life of Henry VIII," Alexander Korda's London Film production, starring Charles Laughton, which scored a tremendous success and established box office and attendance records all over the United States when it was first released here in 1932-33, is being released nationally again. This is the first time in American film history that a British picture has been brought back for a return engagement. The decision to do so was made at the insistence of a number of powerful independent and theatre circuit operators, following a few repeat "test runs" of the Korda masterpiece. In connection with one of these "trial" bookings, the Hollywood Reporter, important trade publication, stated: "Local sales sharps are watching with interest sensational business being done in Philadelphia at the Carlton Theatre on a reissue of 'Henry VIII,' the house reporting double ordinary business and the sales sharps looking forward to a record-breaking reissue possibility."

Commenting on this new distinction achieved by a British-made production, Arthur W. Kelly, vice-president of U.A. in charge of foreign sales, said: "The reissuing of 'Henry VIII,' which shatters all precedent over here, is a well-deserved tribute to the British film industry in general and to Alexander Korda in particular. It further emphasizes a truth that all shrewd observers recognize, i.e., that the art of the motion picture is international in its scope - that good entertainment knows no frontiers."

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### NEW YORK BROADCAST TO SOUTH AMERICA

#### TO BOOST NEW LINEUP OF U.A. PRODUCT

Picturegoers in Central and South America, who listen-in on the radio August 19, between 8-8:15 P.M. New York time, will get advance, inside information on the first four productions of our new lineup of product. By arrangement with the National Broadcasting Company, Fernando Barrionuevo, Spanish commentator and adaptor for the Home Office foreign publicity department, will discuss "The Last of the Mohicans," "The Garden of Allah," "Dodsworth" and "The Gay Desperado." His talk will be broadcast via the short-wave station, W3XAL, to all Latin-American countries.



Brazil - If ever a history of exploitation on Modern Times is written, an entire chapter will have to be devoted to the campaigns put on by Rickey Baez, general manager in Brazil, assisted by his publicity department and the branch managers in Porto Alegre and Sao Paulo. Full page tieups with Lever Bros., soap manufacturers; entire issues of newspapers and magazines devoted to the picture; a group of eight Chaplin impersonators for street ballyhoo; premiere hoopla rivaling the greatest "Hollywood openings" all combined to make Brazil picturegoers Chaplin-conscious. We tip our chapeau in admiration to Rickey and his ace showmen!

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Europe - Reports from the Continent indicate that U.A. product is cleaning up. In Stockholm, Modern Times is rolling merrily along after 12 weeks of big business, and Strike Me Pink is striking the picturegoers swell in its 14th week. In Paris, Chaplin is still packing them in after 16 weeks; These Three is now in its seventh triumphant week; and Little Lord Fauntleroy has just concluded a bang-up engagement of 11 weeks. Prague is another city where they couldn't get enough of Chaplin even after 8 weeks, so in September, Modern Times is being brought back to play simultaneously in seven theatres!

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Havana - A neat bit of exploitation was engineered by Henry Weiner, U.A. manager, who persuaded a local department store to spend \$750 to advertise "Things to Come." That's showmanship with a capital S!

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London - The Daily Mail in its issue of July 20 reported this significant observation: "A number of pictures of exceptional quality are on view at the leading cinemas. These include Modern Times, Strike Me Pink, The Amateur Gentleman and Little Lord Fauntleroy." Naturally, all U.A. pictures!

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London - United Artists and London Films have launched a cash-prize exploitation contest on Things to Come. Each month, starting with June, prizes of \$50, \$25 and \$15 will be awarded to exhibitors for the best campaigns. Winners will then qualify for the grand prizes amounting to \$250, \$125 and \$50. Every British exhibitor who books the film is entitled to compete.

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London - When it comes to arranging nationwide tieups, Murray Silverstone's exploiteers certainly know how. Pilchers, one of the biggest paint manufacturers in the country, is plugging Things to Come to put over the idea of "Pilcher's Paint to Meet Tomorrow's Problems." And Modern Times is getting national exploitation through tieups with Elder Fyffes on the banana scene in the film; and with Seager Evans via wine stores, cocktail bars, etc. These tieups, incidentally, are made by linking the manufacturer's product with the title of the picture and not with Charlie Chaplin!



## INTERNATIONALLY YOURS!

Mexico City - Sam Seidelman, U.A. manager, put on a campaign on behalf of Modern Times at the Alameda Theatre that had film fans agog. Radio, newspaper ads, animated Neon light figures of Chaplin in stores, and a grand tieup using a pair of Chaplin shoes were the highlights of his exploitation. Some of the photographic evidence of the campaign is on the picture page in this issue. Congratulations, Sam!

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Montevideo - With Guy P. Morgan, general manager in Argentina, on hand to lend his moral and showmanly support, Modern Times got off to a flying start with simultaneous openings at the Rex and Ariel Theatres in this capital city of Uruguay. Under the direction of Bernardo Glucksmann, owner-manager of the theatres and with the enthusiastic help of N.C.Scelta, publicity chief, who doubled as master of ceremonies, the premiere was broadcast over the radio - the first time such a stunt has been pulled here. Special lobby displays were built covering the entire front of the theatres, featuring huge figures of Chaplin. The advance build-up via publicity and advertising was terrific - and all in all the campaign set a new standard for film merchandising in this territory.

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Special Note: Mario Luporini, distributor-representative in Italy, and Julius Schmitt, our manager in Czechoslovakia, have sent us copies of their announcement books, and both gentlemen have a right to be proud of their work. The booklets have class, flash and showmanship written all over them - a masterly combination of eye appeal and sales appeal!

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### UNITED ARTISTS TO DISTRIBUTE

#### 12 TRAVEL SHORTS IN FAR EAST

United Artists has acquired for distribution in certain territories in the Far East a group of twelve travel shorts as a result of a contract made with Harold Auten by Arthur W. Kelly, vice-president of U. A. in charge of foreign distribution. The shorts - all one-reel subjects - include: Heart of Paris; Colonial Williamsburg; Bits of Brittany; Along the Life-Line of the British Empire; Colorful Cairo, Damascus and Jerusalem; Cities of North Africa; Through Normandy to Mont St. Michel; Islands of Netherlands India; Rambling in Vienna; Glimpses of Picturesque Java; Ceremonies in Bali. The territories for which U. A. has the rights for these films are: Japan, China, Philippine Islands, Netherlands East Indies, New Zealand, Straits Settlements, Federated and Unfederated Malay States, Siam, Sarawak, British North Borneo, India, Burma and Ceylon.



PURELY PERSONAL

Arthur W. Kelly, vice-president in charge of foreign sales, has had to postpone his trip to South America temporarily, due to the pressure of business. However, he hopes to get away sometime in September.

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Murray Silverstone, managing director in England and the Continent, returned to London aboard the Queen Mary on July 29, following a several weeks' visit to New York and Hollywood, where he attended the company's convention, conferred with the various producers, and participated in the election of Dr. A. H. Giannini to the presidency of United Artists.

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Georges Rouvier has been appointed general manager of United Artists in France, succeeding Lacy W. Kastner, who will assume an executive position with United Artists Export, Ltd. in London. We cordially welcome Mr. Rouvier into our foreign family, and extend to Mr. Kastner our best wishes for success in his new post.

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Alexander Krisel, distributor-representative for United Artists in China, who attended the company's convention in Hollywood, spent a week in New York conferring with Mr. Kelly on the new lineup of product, and then returned to the coast to vacation on his California ranch for the rest of the summer.

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Julius Schmitt, United Artists manager in Czechoslovakia, has been appointed for a second term of three years a member of the Commercial Price Council at the Statistical Office in Prague, with the title of Commercial Councilor. He is the only film man in his territory who has been thus honored by the government. Congratulations, Mr. Schmitt!

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Charles Schwartz, partner in the law firm of Schwartz & Frohlich, has been elected a member of the United Artists board of directors. He also was made a member of the Executive Committee on behalf of Charles Chaplin for whom he will be general counsel.

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Daniel T. O'Shea, prominent film attorney and for four years resident legal counsel at the RKO studios in Hollywood, has resigned his post to become assistant to David O. Selznick. Mr. O'Shea will give up his law practice completely and devote all his time to the affairs of Selznick International.

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PURELY PERSONAL

Samuel Goldwyn announces that his contract with Eddie Cantor has been terminated by mutual consent. Consequently, there will be no Cantor picture on the Goldwyn program this year.

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Morris Helprin, formerly New York publicity head for U.A., has been appointed publicity and advertising representative in the United States for London Films. He left July 23 on the Ile de France for London to confer with Alexander Korda. Al Margolies is Mr. Helprin's successor in New York.

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Edmund Quarry is now handling the publicity reins for U.A. in London, and B. W. Dudman is in charge of advertising. Both gentlemen have a broad background of experience in their respective fields and the Editor knows from personal knowledge that they are able, conscientious and hard workers. We wish them a full measure of success!

\*\*\*\*\*

Cecil Marks, general manager in Australia, announces the appointment of Bob White as publicity and advertising director to succeed Bill Lyons, resigned. In congratulating Mr. White, we also want to point out that he is extremely fortunate in being associated with such a showman as Cecil Marks!

\*\*\*\*\*

Baron Antoine Beyens, nobleman member of a distinguished Belgian family and Secretary to his country's embassy in Washington, was guest of David O. Selznick on his recent visit to Hollywood, where he watched the filming of "The Garden of Allah" and chatted with Marlene Dietrich, Charles Boyer and director Richard Boleslawski.

\*\*\*\*\*

Marlene Dietrich sailed for Europe on the Normandie July 14. She is at present in London preparing to start work on "Knight Without Armor" for London Films.

\*\*\*\*\*

Nancy Gillis has resigned — and the Home Office is in mourning, the entire foreign correspondents corps in New York is desolated, and Sammy Cohen is heartbroken. For the past four years, Nancy has been secretary, friend, counselor, office wife and mother confessor in the foreign publicity department. Now she has thrown the Editor over for a tall, dark and handsome chap and has retired to the comparative peace and quiet of her home. Of course, we could sue her for "abandonment," but it just so happens that the other guy is her husband — has been for the past six years. We wish Nancy all the happiness in the world, and hope that she will take time out occasionally from her domestic duties of making gefuekte fish and darning her husband's Sox to drop in on us for a visit, because we all miss her like the devil!



# UNITED--THE WORLD OVER!



Dr. A. H. GIANNINI

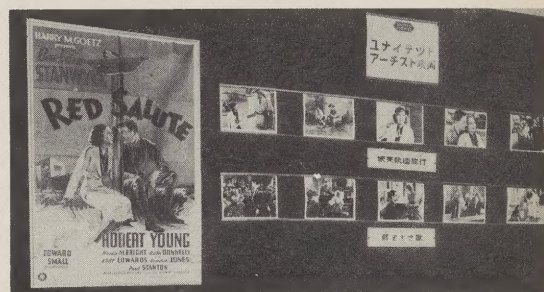
Left - Dr. A. H. Giannini, new President of United Artists. Center, left - Gorgeous Lobby set-up arranged for the premiere at the Cathay Theatre, Shanghai, of "These Three". Center, top - Record-breaking returns at the Astoria Theatre for "Things to Come" resulted from this unusual ballyhoo truck stunt. Center, lower right - An enterprising store tie-up is this poster and still display for "Red Salute" and "The Melody Lingers On" at the Takashimaya Dept. Store, Osaka, Japan, during these pictures' run at the Shochikuza Theatre. Bottom, left - Executives and branch managers in Spain at the sales convention held in Barcelona June 25-26-27. In the group, seated, left to right are: Angel Romo, Enrique Arias, Luis Clot, William B. Morgan, Charles W. H. Fenn, Francisco Garcia. Standing: Jose Calderon, Miguel Lopez, Emilio Betram, Evaristo Laguna, Gregorio Tomas, Augusto Nobregas, Emilio Miralles, Fernando O'Shanahan, Enrique Arias, Jr., Jaime Bonastre. Bottom, right - Ernesto I. Amescua, president of Mexico's Chamber of Commerce, accompanied by his wife, visits the U. A. studios during the production of the Pickford-Lasky film, "The Gay Desperado". Photo shows, left to right: Senor Amescua, Nino Martini, Senora Amescua, Leo Carillo, Director Mamoulian and Mr. Jesse L. Lasky.



SHANGHAI



LONDON



OSAKA



BARCELONA



HOLLYWOOD



# 'MODERN' MERCHANDISING

Here At Last! Charlie Chaplin's Greatest Comedy Since 'Shoulder Arms'.  
The Picture That Has Smashed The World's Box-Office Records!

Grand Opening  
Thursday  
18th June, 1936.

## MAJESTIC

Gala Matinee  
Saturday, Sunday &  
Tuesday  
(King's Birthday)

By Special Arrangement with Messrs. United Artists Corporation,  
The Management of THE MAJESTIC CINEMA Take Great  
Pride in Presenting

Charlie's \$2,000,000 Comedy Smash!  
The One and Only

## CHARLIE CHAPLIN

— IN —

## "MODERN TIMES"

When you see him caught in the whirlpool of modern life —  
dwarfed by giant machines  
clinging to a beautiful but  
homeless wife — you'll realise that only Chaplin could produce  
so magnificent a Comedy, so poignant a Story!

Prices As Usual! Come Early To Avoid The Rush - Tickets  
On Sale One Hour Before Start of Each Performance!  
**FREE LIST STRICTLY SUSPENDED**

以諸 院戲有華大 勞空  
免君 映起晚(四拜)號八十月本訂 必前  
向早 隔隔 擁擁 擠擠  
隔隔 隔隔 隔隔 隔隔

獻賣大戲無聲活萬二千賣發司公笑聯威權戲影  
身終憾抱之失臂交 會機好之度一年五  
(停暫勞贈) 王 之 片 笑 (晚三二首)

天觀衆達十萬人 在場南京大上海 座價銀美金陸元  
兩院開映七十三 牛英倫進金三磅 本片在紐約開映

## 麟別卓

品晶結血心之度一年五

## 代時登摩

作劇新術藝五第的時期切通烈熱界世個整

The National Press, Fuzhou

SINGAPORE INSERT

No one in  
the World  
Can Make  
You Laugh  
As Heartily  
Or Touch  
Your Heart  
as Deeply!

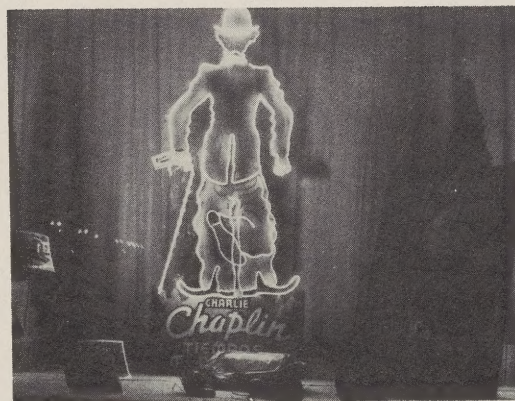
MAJESTIC  
"Modern Times"  
作劇新術藝五第的時期切通烈熱界世個整



MEXICO MARQUEE



ANTWERP FRONT



MEXICO STORE TIE-UP

Above - a throw-away which was also used as a newspaper insert in Singapore during the run of "Modern Times" at the Majestic Theatre. This insert was printed in two colors and in three languages.

Top, center - the brilliantly lit marquee top at the Alameda Theatre, Mexico City, showing the Neon-lights figure of Chaplin based upon the press-book cartoon.

Top, right - the facade of the Cine Rex, Antwerp, during the premiere of "Modern Times." Letters five feet high sell the picture and a standing photo cutout on the sidewalk adds to the ballyhoo effect.

Right, center - eye-catching store window display in which Chaplin's own shoes are shown, together with a large Neon-lights reproduction of the press-book cartoon. This was arranged in connection with the premiere at the Alameda Theatre.

Right - crowds at the Alhambra Theatre, Rio de Janeiro, were attracted by this scintillating front arranged to exploit the premiere of the Chaplin film.



RIO DE JANEIRO PREMIERE



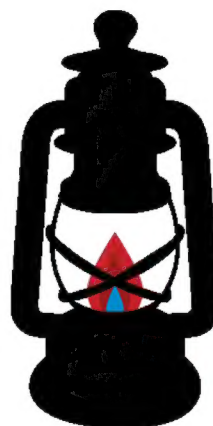
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